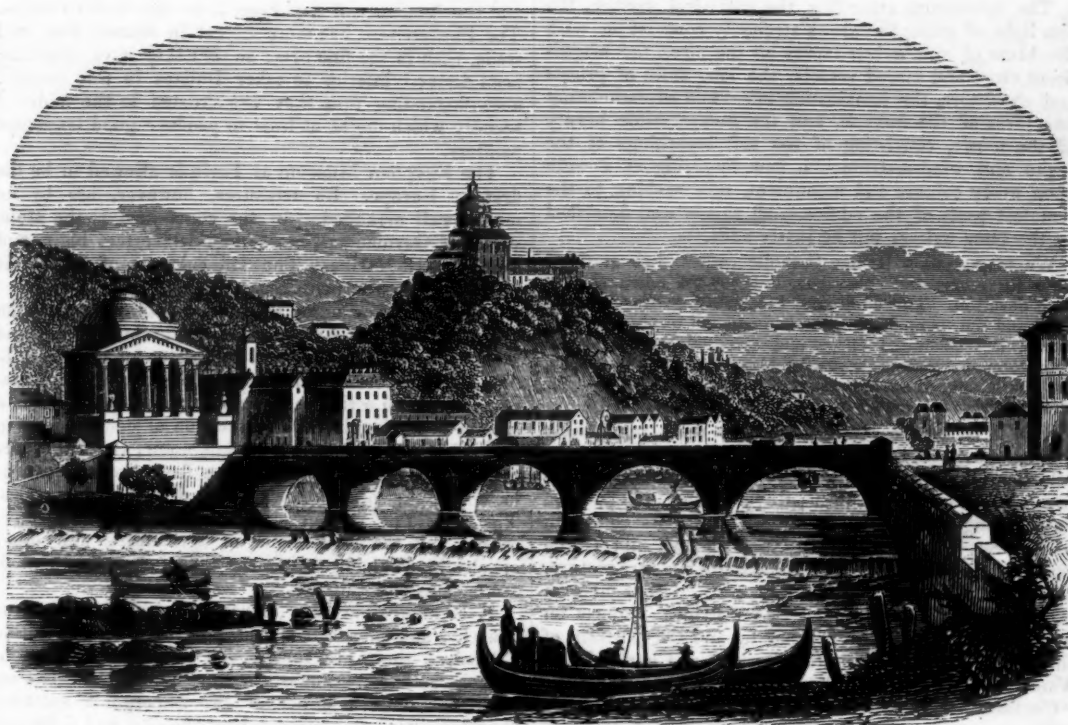




THE CITY OF TURIN.



PONTO DEL PO.

THE province in which the extensive city of Turin is situated, and which bears the same name, forms part of the kingdom of Sardinia, in the ancient division of Piedmont. The soil throughout the province is of high fertility, and the country is diversified by high mountains, gentle hills and valleys, and occasionally extensive plains. The north-western division, which is the most mountainous, has some extensive woods, and contains many mines of iron and of vitriol, and quarries of marble and limestone. Good pasturage, and abundant crops of wheat, barley, maize, and beans are prevalent throughout the country. The vineyards yield much wine, and the mulberry-trees feed vast quantities of silkworms.

Turin is the capital city not only of that province but of the whole kingdom. It is the residence of the monarch, the seat of the central boards of government, and the see of an archbishop. The regularity of its plan, the multiplicity of its public buildings, and the elaborate style of architecture which distinguishes the greater part of them, gives this city the precedence of most of the cities of Europe. Its situation at the confluence of the rivers Doria and Po is an admirable one, and its natural advantages have been diligently seconded by art.

Our view represents the left bank of the Po, at a short distance from the bridge. The edifice occupying the heights is the Capuchin Monastery; that to the left is the new marble church, which is built in the form of a rotunda, like the Pantheon. The Villa della Regina,

also enliven this view of Turin. The bridge, or Ponto del Po, is an elegant specimen of art, built entirely of granite and marble, and combining "the very difficult qualities of a light and airy span, with perfect solidity of structure." The river Po becomes navigable considerably above Turin, and in a course of three hundred miles receives the waters of thirty rivers, washes the walls of fifty cities and towns, and communicates fertility and riches to the extensive district known as the Valley of the Po.

The objects which principally attract the attention of the stranger on entering this celebrated city, are thus alluded to by Mr. Gilly:—

The city is much more imposing at first entrance than either Paris or Lyons, from the breadth and cleanliness of the streets, and the uniformity of the houses. There was something also in the appearance of the population which told us we were in a new region, and added to the general effect; but the most striking objects were priests and soldiers, both of whom swarm in Turin. The dress and figures of the Piedmontese officers were equally handsome; and the long flowing cassocks and cloaks, the large flapped hats, and confident air of the priests, told that they are by no means the despised and neglected order that they are in France. Once only, on my journey through France, did I see any mark of respect paid to the clergy, and that was at Lyons, where an aged priest, not in the full garb of his profession, passed a boy, who bowed to him, and the visible delight of the old man sufficiently proved that the attention was neither new nor expected. At Moulins we happened to

follow a priest for some distance, arrayed in all his canonicals, but none said "God bless him." But the influence of the Roman hierarchy is sensibly felt in the metropolis of his Sardinian majesty: we noticed on the outside of churches innumerable inscriptions, such as "*plenary indulgence*," and "*pray for the soul of Filippo Costani*;" and saw votaries offering up their supplications before pictures of the Virgin at the corners of the streets, penitents kneeling on the steps of the churches, and mendicant monks with their cowls and rosaries. The whole scene is not only strikingly new, but even romantic to a Protestant who is accustomed to think of such things as divided from him by centuries.

The splendours attending the cathedral service, the dim light of stained windows strangely contrasting with the blaze of numberless tapers on the altar, the magnificent cross and sacred vessels, the long train of priests and choristers, the intoxicating effect and overwhelming sweetness of the incense, and the inexpressible beauty of the music, consisting of the soft breathings of the organ and wind-instruments, now lingering as it were upon every column and monument, now rushing to the remotest parts of the edifice,—all this is well described by the same writer; but he justly adds,—

We may go to a Roman Catholic cathedral to gratify a taste for music and splendour, but not for sentiments of pure devotion. The choir and the chanting, the military band and the opera singers, the banners and trophied monuments, the decorated altars and splendid paintings, the voluptuous portraits of beautiful Magdalenes and handsome St. Sebastians, these are all "of the earth, earthy," far removed from the true "image of the heavenly."

But it is time that we notice the most remarkable public edifices in Turin; and we therefore commence our selection (for it can only be a selection where the numbers are so great) with the Royal Palace. This is a dull-looking edifice, chiefly interesting for its collection of pictures, especially those of the Flemish and Dutch schools. In the Swiss guard-room there is a rare picture, by Palma, of the battle of St. Quentin. Other pictures of superior merit, are Vanduyck's "Prince Thomas on horseback," Children of Charles I., and the portrait of the painter. There is another portrait of Charles I., by Vanduyck's pupil, Daniel Mytens. Also Murillo's "Confessional," Paul Potter's "Animals," Gerard Dow's "Women gathering Grapes," and Holbein's portraits of Luther and his Wife.

The Hall or Museum of Ancient Armour, formed by the king Charles Albert, near his own apartment, is rich, well arranged, and effective.

The palaces of Turin though rich and numerous are not in the best taste; we therefore pass by them, to notice other public edifices. The University of Turin is a magnificent and celebrated building. The number of the students amounts to more than 2000, and among the professors have been reckoned some of the most learned men of Europe. The rich Library of the university belongs principally to the ancient collection of books and manuscripts, formed by the Dukes of Savoy, commenced about the middle of the fifteenth century. This library reckons more than 112,000 volumes. Among the manuscripts there are 70 in the Hebrew language, 370 Greek, 1200 Latin, about 220 Italian, and 120 French. In this library there are also some Chinese books of poetry and medicine. There is also a Piedmontese Flora, begun in 1732, and continued to the present time, containing nearly 5000 coloured designs.

The Museum of Antiquities at Turin seems, by its obscurity and the nakedness of its apartments, rather a hiding-place for statues than a museum: yet, notwithstanding this, and that it was formed only about sixty years ago, it has a few remarkable specimens; among the most excellent of which are, a Greek marble, a Cupid sleeping on a lion's skin, two heads, one of Seneca, the other of a Cyclop, a marble bust of the Emperor Julian, and another of Vespasian, with a head of Antinous; the wonderful mosaic of Orpheus, found

near Cagliari, and comparable to the best in Rome for the beauty of the wild and tame animals represented in it; a bronze statue of Minerva, one of the most remarkable known on account of the delicacy of its execution. The Medal-room is one of the richest in Europe, reckoning not less than 30,000 specimens.

The Royal Academy of Sciences at Turin was rendered illustrious, from the time of its commencement in 1759, by the labours of Lagrange. It consists of two departments; the first devoted to Mathematical and Physical Science; the second to the Moral Sciences, History, and Philology. The Royal Military Academy, and the Academy of the Fine Arts also deserve notice. The Piedmontese are more expert in science, war, and trade, than in the fine arts; so that they have generally been deemed inferior to other Italians in this respect, notwithstanding that they are situated in the midst of scenery which ought at least to produce good landscape painters.

The Egyptian Museum at Turin is allowed to be the first in Europe. Its treasures, however, are by no means well arranged. In the court-yard is the stone statue of Osymandias, more than fifteen feet high, and weighing 18,750 lbs. The old colossus of Thebes is railed in with iron palisades.

There are some other admirable statues of Egyptian kings, i.e. that of Amenophis II., Thothmosis II., and that Apollo of Egyptian art, the statue of Ramses VI., (the great Sesostris,) in black basalt with white spots; he is seated on a throne in a military dress, and holds a sceptre in his hand. The expression of countenance in this celebrated statue is mild but noble, the hands are perfect, the figure good, and the feet, (generally neglected in Egyptian statues,) are of good proportions. The remaining statues and bas-reliefs are very interesting, and the implements of agriculture, and other articles in common use among that remarkable nation, are curious and valuable.

It is impossible here to particularize the numerous churches and chapels of Turin. Besides the fine Gothic Cathedral, there are forty-seven churches, sixty-seven chapels, and many monasteries and nunneries. But we must not omit a notice of St. Superga, a splendid church built on an eminence near the city, and dedicated to the Virgin. This edifice was erected by Victor Amadeus II., on the spot whence Prince Eugene, in 1706, reconnoitred the position of the French army, then besieging the capital, and in memory of the successful campaign which delivered the Ducal States from the invading enemy. The grandeur of the design and execution of this building is much landed, and vast treasures were bestowed upon it, in order to make it the surprising and magnificent place we find it to be. The eye is dazzled with the glories of its proud arcades, its superb cloisters and terraces, its marble columns and pavement; but the mind is unsatisfied in reflecting on the bestowal of such enormous wealth on what may be considered an object chiefly of curiosity. From the nature of the situation, the cost of conveying materials to build a church there must have been immense, while the utility for any purposes of devotion was altogether overlooked.

In this building the bones of Victor Amadeus rest in a royal sepulchre, said to be the most costly in Europe; while above them towers a cupola, from whose lofty top the rich plains of Piedmont, the majestic Alps, and the river Po, "king of floods," may be seen in all their pride and glory. Mr. Gilly says of this stupendous work of Victor Amadeus,—

The memorial of his gratitude to the Virgin is beheld for leagues and leagues before that capital can be approached, which his valiant legions saved by their devoted heroism; and none can ascend the Superga, without thinking and speaking of Victor Amadeus the Second. But had he founded an institution like the Hôtel Dieu at Lyons, or the

College at Chelsea, or the Hospital at Greenwich, his name would have been blessed by hundreds of thousands, when it is now only mentioned among the number of those many vain-glorious sovereigns who knew how to conquer their enemies, but not to make their subjects happy. Man may try to outdo the works of Nature; he may erect the most stupendous and costly monuments, but in most cases they expose him to censure or reproach. The hill on which the Superga stands would have commanded the same extensive prospects without the aid of that aspiring dome. Its bold elevation would of itself have reminded posterity, that upon that height stood Eugene, by the side of the warlike Duke of Savoy, when his great mind comprehended at a glance the blunders of the French army, and formed a plan for their defeat; but the basilica of Victor Amadeus will never be seen without raising emotions unfavourable to its founder. It was cemented with the blood and washed with the tears of his people. He kept his vow to the Virgin, and thousands must have been wrung from his subjects to enable him to do so: but he knew not how to abide by his promises of protection to his faithful Vaudois, although they were drawn from him by services and sacrifices which deserved the amplest recompense.

The Protestants of Turin are not permitted to have any place of worship of their own; they therefore petitioned, and obtained the privilege of attending the British Ambassador's Chapel. For their accommodation the service is performed, not in English nor according to the English Liturgy, but in French, and after the ritual of the church of Geneva, or Neufchatel. At the time of Mr. Gilly's visit one of the Vaudois clergy was the officiating minister at the chapel, the learned and excellent M. Bert, pastor of La Torre.

DR. BABINGTON had been sent for to see a patient, the landlord of a public house, and had appointed to be with him in the evening. The recollection of his engagement, however, had passed away from his mind, nor did it recur to him until early on the following morning. He immediately went to the patient's house, but on entering, was, with much shrewishness of manner, informed by the mistress, who was serving behind the counter, that "as he had not come according to his engagement, another person had been sent for, and he was not wanted." "I am sorry I did not come," replied Dr. Babington, "but I must go and see your husband;" and saying this he ascended to the bed-room. On conversing with the patient, whom he found in a more favourable state than he had anticipated, he learned that there was only the apothecary in attendance, and was proceeding to write a prescription, when the lady, who had given him so unwelcome a reception, walked into the room. She at once recommenced an angry attack on the doctor, for his neglect, and as she described the serious consequences which it had brought upon her husband, her invectives grew severer and severer. Dr. Babington listened for some time in perfect silence, but presently he rose from his seat, walked slowly across the room, and taking hold of the landlady's arm, led her to a looking-glass. "Now, my dear lady," he said, "do look for a moment at your face; I am sure if you knew how you had been distorting what nature intended should have been so handsome, you would never get into a passion again. Your husband," he proceeded to say, "is now safe, and will not require more than a prescription, which I shall write for him, and the attendance of the apothecary. I shall, therefore, not be required to come again. Do not think I come up for a fee, for I do not intend to take one. I have one more word to add, that if you were to send for me five hundred times, to see yourself, or any one in your house, nothing on the face of the earth should induce me to come, as you don't know the demeanour which is fitting towards one of my profession." He then wrote his prescription, and departed.—*Life of Sir Astley Cooper.*

Look ye who list your gaze-ful eyes to feede

With sighte of that is faire, look on the frame
Of this wide universe, and therein reade

The endless formes of creatures, which by name

Thou canst not count, much less their natures aime;

All which are made with wondrous wise intent,

And all with admirable beauty blent.

EASY LESSONS ON REASONING.

LESSON VI.

§ 1. THE next thing to be learnt and remembered, is the names of the three Terms that occur in a Syllogism. For you will have perceived from the foregoing examples, that there are always *three* terms; which we have designated by the Symbols X, Y, and Z. Each Syllogism indeed has, in all, three Propositions; and every Proposition has two Terms; but in a Syllogism each Term occurs twice; as, "X is Y; Z is X; therefore Z is Y."

Of these three Terms then, that which is taken as the *Subject of the Conclusion* ("Z") is called the "*Minor-term*;" the Predicate of the Conclusion ["Y"] is called the "*Major-term*;" (from its being usually of more *extensive* signification than the "*Minor*," of which it is predicated) and the Term ["X"] which is used for establishing the connexion between those two, is, thence called the "*Middle-term*," [or "*medium of proof*."]

Of the two Premises, that which contains the Major-term, ("X is Y,") is called the "*Major-premise*;" (and it is, properly, and usually, placed *first*; tho' this order is not essential) and that which contains the Minor-term (Z is X) is called the "*Minor-premise*." And in these two Premises, respectively, the Major-term and Minor-term are, each, compared with the Middle-term, in order that, in the Conclusion, they may be compared with each other; that is, one of them affirmed or denied of the other.

§ 2. Now it is requisite, as you will see by looking back to the examples formerly given, that, in one or other of the Premises, the Middle-term should be *distributed*. For if each of the Terms of the Conclusion had been compared only with *part* of the Middle-term, they would not have been both compared with *the same*; and nothing could thence be inferred.

Thus, in one of the above examples, when we say "food" (namely, "*some food*;" "is necessary to life," the term "food" is undistributed, as being the Subject of a Particular-proposition: in other words, we have affirmed the term "necessary to life," of *part* only, not the *whole*, of the Class denoted by the term "food:" and again, when we say "corn is food," the term "food" is again undistributed, (according to the Rule given in the last Lesson) as being the Predicate of an Affirmative:—in other words, tho' we have asserted that the term "food" is *applicable* to "corn," we have not said (nor, as it happens, is it true) that it is *not applicable* to anything *else*; so that we have not been taking this term "food" universally, in either Premise, but, each time, "*particularly*." And accordingly nothing follows from those premises.

So also, when it is said, "a wise ruler endeavours to civilize the People; and Alfred endeavoured to civilize the People;" [or "Y is X, and Z is X,"] the Middle-term is here twice made the Predicate of an Affirmative-proposition, and consequently is left undistributed, as in the former instance; and, as before, nothing follows. For, (as was formerly observed) we are not authorised to affirm one term of another, merely on the ground that there is something which has been affirmed of each of them: as the term "growing" (in the example formerly given) is affirmed of "vegetables" and also of "animals."

In each of these cases then, such an apparent-argument is condemned on the ground that it "*has the middle-term undistributed*."

§ 3. The other kind of apparent Syllogism formerly given as an example, is faulty (as was then shown) from a different cause, and is condemned under a different title. "Every tree is a vegetable; grass is not a tree, therefore it is not a vegetable;" or, "every X is Y; Z is not X; therefore Z is not Y."

Here, the middle-term "X" is distributed; and that, not only in one Premise, but in both; being made, first, the Subject of a Universal-proposition, and again, the Predicate of a Negative. But then, the Major-term, "Y" which has not been *distributed in the Premise*, is yet distributed in the Conclusion; being, in the Premise, the Predicate of an Affirmative, and, in the Conclusion, of a Negative. We have therefore merely compared *part* of the term ["Y"] "vegetable" with the Middle-term "Tree;" ["X"] and this does not authorize our comparing, in the Conclusion, the *whole* of that same term with ["Z"] "grass;" which, as was explained above, we must do, if we *deny* the term "grass" of "vegetable."

Nothing therefore follows from the Premises: for it is plain that they would not warrant an *affirmative* Conclusion. To affirm that "grass is a vegetable," (or, as one might equally well, that "a house is a vegetable") because it "is not a tree," would not have even any appearance of Reasoning. No one would pretend to *affirm* one term of another (as, Y, of Z) on the ground that it had been affirmed of something ("X") which had been denied of that other.

Such a fallacy as the one we have been above considering, is condemned as having what is called in technical language, an "*illicit process*;" that is, an *unauthorized proceeding*, from a term undistributed in the Premise, to the same, distributed, in the Conclusion: or in other words, taking a term *more extensively* in the Conclusion than it had been taken in the Premise; which is, in fact, introducing an additional term.

§ 4. The examples that have been all along given, both of correct-reasoning and of Fallacy, have been, designedly, the *simplest and easiest* that could be framed.

And hence, a thoughtless reader, observing that the rules given, and the technical language employed, tho' not difficult to learn, are yet *less* easy than the examples themselves to which these are applied, may be apt to fancy that his labour has been wasted; and to say, "why, common-sense would show any one the soundness of the reasoning, or the unsoundness, in such examples as these, with less trouble than it costs to learn the rules, and the technical terms."

And a beginner in Arithmetic might say the same. For the examples usually set before a learner, are, purposely, such easy questions as he could answer "in his head" (as we say) with less trouble than the arithmetical rules cost him.

But then, by learning those rules, *thro' the means* of such simple examples, he is enabled afterwards to answer with little difficulty such arithmetical questions as would be perplexing and laborious, even to a person of superior natural powers, but untaught.

It is the same in the learning of a foreign Language. The beginner has to bestow more pains on the translating of a few simple sentences, than the matter of those sentences is worth. But in the end, he comes to be able to read valuable books in the Language, and to converse with intelligent foreigners, which he could not otherwise have done.

And so also, in the present case, it will be found that, simple as are the examples given, not only all valid Reasoning, on whatever subjects, may be exhibited, and its validity shewn, in the form that was first put before you, but also, most of the Sophistical-arguments [Fallacies] by which men are every day misled, on the most important subjects, may be reduced into the same forms as those of the examples lately given.

Hume's argument against Miracles as believed on *Testimony*, which was explained in a former Lesson, is an instance of this. And numberless others might be given.

§ 5. For example, there is an erroneous notion commonly to be met with, which is founded on a fallacy that may be thus exhibited as a case of undistributed middle-

term: "A man who is indifferent about all religion, is one who does not seek to force his religion on others;" (for tho' this is far from being universally *true*, it is commonly *believed*) "this man does not seek to force his religion on others; therefore he is indifferent to all religion."

Again, as an example of the other kind of fallacy above-mentioned, the "*illicit-process*" of the Major-term, we may exhibit in that form the sort of reasoning by which one may suppose the Priest and the Levite, in the Parable of the good Samaritan, to have satisfied themselves that the poor wounded *stranger* had no claim on them as a *neighbour*;—a kind of procedure of which one may find instances in real life in all times:

"A kinsman or intimate acquaintance has a claim to our neighbourly good-offices: this man however is not a kinsman &c., therefore he has no claim &c." Again, "a Nation which freely admits our goods, ought to be allowed freely to supply us with theirs: but the French do not freely admit our goods: therefore &c." Again, "Nations that have the use of money, and have property in land, are subject to the evils of avarice, of dishonesty, and of abject poverty; but savage nations have not the use of money &c. &c."

And again, "A kind and bountiful landlord ought to be exempt from lawless outrage; but this man is not a kind and bountiful landlord; therefore, &c."

It will be found a very useful exercise to select for yourself a number of other arguments, good or bad, such as are commonly to be met with in books or conversation, and to reduce them to the most regular form they will admit of, in order to try their validity by the foregoing rules.

You must keep in mind however (what was said in the first Lesson) that technical terms and rules will be rather an encumbrance than a help, unless you take care not only to understand them thoroughly, but also to learn them so perfectly that they may be as readily and as correctly employed as the names of the most familiar objects around you.

But if you will take the trouble to do this *once for all*, you will find that in the end, much trouble will have been saved. For, the explanations given of such technical-terms and general rules, when thoroughly learnt, once, will save you the necessity of going thro' nearly the same explanation, *over and over again* on each separate occasion.

In short, the advantage of technical-terms is just like what we derive from the use of *any other* Common-terms. When, for instance, we have once accurately learnt the definition of a "Circle," or have had fully described to us what sort of creature an "Elephant" is, to say "I drew a Circle," or, "I saw an Elephant," would be sufficiently intelligible, without any need of giving the description or definition at full length, over and over again, on every separate occasion.

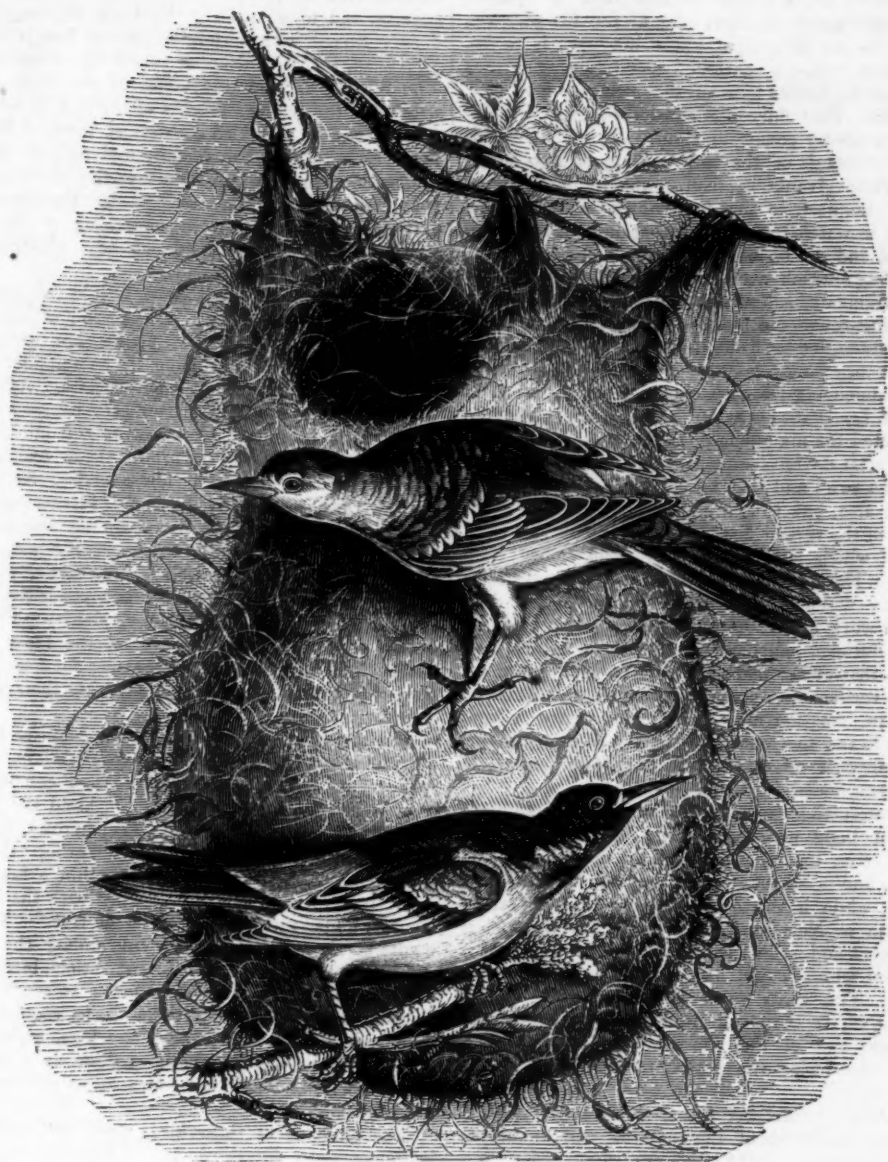
MIS-SPENT TIME.

THERE is no remedy for time mis-spent;

No healing for the waste of idleness,
Whose very languor is a punishment
Heavier than active souls can feel or guess,
O, hours of indolence and discontent,
Not now to be redeem'd! ye sting not less
Because I know this span of life was lent
For lofty duties, not for selfishness,
Not to be wiled away in aimless dreams,
But to improve ourselves, and serve mankind,
Life and its choicest faculties were given.
Man should be ever better than he seems;
And shape his acts, and discipline his mind,
To walk adorning earth, with hope of heaven.

SIR AUBREY DE VERE

THE BALTIMORE ORIOLE.



THE BALTIMORE ORIOLE AND NEST.

High on yon poplar, clad in glossiest green
 The orange, black-capped Baltimore is seen.
 The broad extended boughs still please him best,
 Beneath their bending skirts he hangs his nest;
 There his sweet mate, secure from every harm,
 Broods o'er her spotted store, and wraps them warm;
 Lists to the noontide hum of busy bees,
 Her partner's mellow song, the brook, the breeze;
 These, day by day, the lonely hours deceive,
 From dewy morn, to slow descending eve.
 Two weeks elapsed, behold a helpless crew!
 Claim all her care and her affection too;
 On wings of love the assiduous nurses fly,
 Flowers, leaves, and boughs abundant food supply;
 Glad chants their guardian as abroad he goes,
 And waving breezes rock them to repose.

ALEXANDER WILSON.

THE Baltimore Oriole is a very interesting bird, well known in North America from Canada to Mexico, and is even found as far south as Brazil. From its bright colours, and from the hanging nest which it makes in the willow, walnut, or tulip-tree adjoining the farmhouse, it is generally known by such familiar names as hang-nest, hanging-bird, golden robin, fire-bird, &c. The title of Baltimore-bird is derived from its colours

(which are black and orange) being those of the arms or livery of Lord Baltimore, formerly proprietary of Maryland.

Among the beautiful scenery which adorns the banks of the Mississippi and the Ohio rivers, the traveller is attracted by the clear mellow notes of this brilliant bird. The Oriole moves up and down with a graceful motion among the pendulous branches of the lofty tulip-trees, seeking from the expanding leaves and opening blossoms the caterpillars and green beetles which contribute to its food. From the accounts of Audubon and Wilson, we gather some interesting particulars concerning the habits of this bird. It is a bird of passage, arriving in Pennsylvania from the south, perhaps from Mexico, or even a more distant region, about the beginning of May, and departing towards the latter end of August or beginning of September. It approaches the planter's house, and searches among the surrounding trees for a suitable place in which to settle for the season. It prefers the trees that grow on the sides of a gentle declivity. The choice of a twig being made, the male

bird becomes extremely conspicuous. He flies to the ground, searches for the longest and driest filaments of the moss which is known in Louisiana as Spanish beard, and whenever he finds one fit for his purpose, ascends to the favourite spot where his nest is to be, uttering all the while a continued chirrup, which seems to imply that he fancies himself the acknowledged king of the woods. This chirrup is emitted in an angry tone whenever an enemy comes in sight. This clever bird has taken advantage of the introduction of new materials into Pennsylvania by Europeans to improve the structure of his nest, so that the women in the country are obliged to watch their thread that may be bleaching in the fields, and the farmer to look to his young grafts, that the strings which secure it be not carried off by the bird. Skeins of silk and hanks of thread have been found hanging round the Baltimore's nest, but so interwoven and entangled as to be useless to their owners.

Whatever may be the material used by the bird, his mode of commencing his nest, observed by Audubon in the state of Louisiana, is as follows.—On reaching the branch selected for his purpose, he fastens with bill and claws, in a most dexterous manner, one end of the moss or thread to a twig, and then taking up the other end, he secures that also, but to another twig a few inches off so as to leave the thread floating in the air like a swing, the curve of which is about seven or eight inches from the twigs. The female now comes to his assistance with another filament of moss, or thread. She duly inspects the work of her partner, and then commences her own operations, placing her thread in an opposite direction to that of her mate. Thus the pair work on, making the various lines cross and recross each other so as to form an irregular net. Thus they weave it from the bottom to the top, until it is so secure that no tempest can carry it off without breaking the branch to which it is suspended.

It is an interesting fact that this nest made in Louisiana, is not lined with any warm substance such as wool, cloth, &c., but is placed on the north-east side of the tree, and is so interwoven that the air can pass through it; while if the birds had travelled as far as Pennsylvania, or New York, they would have formed it of the warmest and softest materials, and have placed it in a position which would have left it exposed to the sun's rays. The birds seem perfectly aware of the intense heat which they will have to encounter in the former State, and of the changing weather which is likely to occur during the period of incubation in the latter.

A considerable difference has also been observed in the neatness and finish of the nests as well as in the materials. Wilson thus notices the manner of building among the Baltimores:—

Some appear far superior workmen to others; and probably age may improve them in this as it does in their colours. I have a number of their nests now before me, all completed and with eggs. One of these, the neatest, is in the form of a cylinder, of five inches diameter, and seven inches in depth, rounded at the bottom. The opening at top, is narrowed by a horizontal covering, to two inches and a half in diameter. The materials are flax, hemp, tow, hair, and wool, woven into a complete cloth, the whole tightly sewed through and through with long horse hairs, several of which measure two feet in length. The bottom is composed of thick tufts of cow hair, sewed also with strong horse hair. This nest was hung on the extremity of the horizontal branch of an apple-tree, fronting the south-east, was visible one hundred yards off, though shaded from the sun; and was the work of a very beautiful and perfect bird.

The eggs are five, white, slightly tinged with flesh colour, marked on the greater end with purple dots, and on the other parts with long hair-like lines intersecting each other in a variety of directions.

This bird is seven inches in length, with a straight, sharp, bluish bill. The wings are rather long, and

slightly rounded, the tail is forked. The plumage is glossy, and of the most brilliant colouring. The whole of the under parts in the male bird, with the lesser wing-coverts, and lower part of the back, are bright orange, deeply tinged with vermillion on the breast and neck. The head, throat, and upper part of the wings are black. The feet light blue, the edges of the feathers in the wings and tail, white; the iris of the eye, hazel.

The song of this bird consists of three or four, or at most eight or ten, loud, full, and mellow notes, very agreeable to the ear. Wilson says that there is a certain wild plaintiveness and *naïveté* in the song that is extremely interesting, with something of the pleasing tranquillity of a careless plough-boy, whistling merely for his own amusement.

In Louisiana, the Baltimore Oriole frequently rears two broods in a season. The period of incubation is fourteen days. Before the young are quite able to leave the nest they often cling to the outside, and creep in and out of it like young wood-peckers. After leaving the nest they follow their parents for nearly a fortnight, and are fed by them. As soon as the mulberries and figs become ripe, they resort to these fruits, and are equally fond of cherries, strawberries, &c. During spring they principally feed on insects which they search for with great activity among the leaves and branches, seldom pursuing them on the wing. When the young birds are fully able to take care of themselves, they generally part from each other and leave the country, as their parents had come, singly. Their flight during migration is high above all the trees, but they descend about the setting of the sun, for rest and food, mounting again at sunrise and pursuing their way singly as before.

The streets of the cities in North America have been planted in late years with Lombardy poplars, and since that event the Baltimore Oriole is a constant visitor even in the noisiest situations. "Amid the noise and tumult of coaches, drays, and wheelbarrows, and the din of the multitude, they are heard chanting 'their native wood-notes wild,' sometimes too within a few yards of an oysterman, who stands bellowing with the lungs of a stentor, under the shade of the same tree." The movements of these birds as they run among the branches, are different from those of most other birds. They cling frequently by the feet in order to reach an insect at such a distance from them as to require the full extension of their neck, body, and legs, without letting go their hold. They sometimes glide as it were along a small twig, and at other times move sidewise, with a graceful motion.

The plumage of these birds does not attain its full brilliancy until the third year. The Baltimore Oriole may be easily kept in cages, and may be fed on dried figs, raisins, hard-boiled eggs, and insects.

THE TWO PAGES.

THE Caliph Harun*, as historians tell,
 Ruled, for a tyrant, admirably well;
 Where his own pleasures were not touch'd, to men
 He was humane, and sometimes even then;
 Harun was fond of fruits, and gardens fair,
 And woe to all whom he found poaching there.
 Among his pages was a lively boy,
 Eager in search of every trifling joy
 His feelings vivid, and his fancy strong,
 He sigh'd for pleasure while he shrank from wrong;
 When by the Caliph in the garden placed,
 He saw the treasures, which he long'd to taste;
 And oft alone he ventured to behold
 Rich hanging fruits with rind of glowing gold;
 Too long he staid forbidden bliss to view,
 His virtue failing, as his longings grew.

* The sovereign here meant is the Harun Alreschid, or Harun al Rashid, who died early in the ninth century; he is often the hero, and sometimes the hero, of a tale in the *Arabian Nights' Entertainments*.

Athirst and wearied with the noon-tide heat,
Fate to the garden led his luckless feet;
With eager eyes and open mouth he stood,
Smelt the sweet breath, and touched the fragrant food;
The tempting beauty, sparkling in the sun,
Charmed his young sense—he ate, and was undone:
When the fond glutton paused, his eyes around
He turned, and eyes upon him turning found;
Pleased he beheld the spy, a brother Page,
A friend allied in office and in age;
Who promised much that secret he would be,
But high the price he fixed on secrecy.

"Were you suspected, my unhappy friend,"
Began the boy, "where would your sorrows end!
In all the palace there is not a page
The Caliph would not torture in his rage:
I think I see thee now impaled alive,
Writhing in pangs—but come, my friend, revive!
Had some beheld you, all your purse contains
Could not have saved you from terrific pains;
I scorn such meanness; and, if not in debt,
Would not an asper on your folly set."

The hint was strong; young Osmyn searched his store
For bribes, and found he soon could bribe no more;
That time arrived, for Osmyn's stock was small,
And the young tyrant now possessed it all;
The cruel youth, with his companions near,
Gave the broad hint that raised the sudden fear;
Th' ungenerous insult now was daily shown,
And Osmyn's peace and honest pride were flown;
Then came augmenting woes, and fancy strong
Drew forms of suffering, a tormenting throng;
He felt degraded, and the struggling mind
Dared not be free, and could not be resigned;
And all his pains and fervent prayers obtained,
Was truce from insult, while the fears remained.

One day it chanced that the degraded boy
And tyrant-friend were fixed at their employ;
Who now had thrown restraint and form aside,
And for his bribe in plainer speech applied:
"Long have I waited, and the last supply
Was but a pittance, yet how patient I!
But give me now what thy first terrors gave,
My speech shall praise thee, and my silence save."

Osmyn had found, in many a dreadful day,
The tyrant fiercer when he seemed in play:
He begged forbearance; "I have not to give;
Spare me awhile, although 'tis pain to live:
Oh! had that stolen fruit the power possessed
To war with life, I now had been at rest."
"So fond of death," replied the boy, "'tis plain
Thou hast no certain notion of the pain;
But to the Caliph were a secret shown,
Death has no pain that would be then unknown."

Now, says the story, in a closet near,
The Monarch seated, chanced the boys to hear;
There oft he came, when wearied on his throne,
To read, sleep, listen, pray, or be alone.

The tale proceeds, when first the Caliph found
That he was robbed, although alone, he frowned,
And swore in wrath, that he would send the boy
Far from his notice, favour, or employ;
But gentler movements soothed his ruffled mind,
And his own failings taught him to be kind.

Relenting thoughts then painted Osmyn young,
His passion urgent, and temptation strong;
And that he suffered from that villain spy
Pains worse than death till he desired to die;
Then if his morals had received a stain,
His bitter sorrows made him pure again;
To Reason, Pity lent her powerful aid,
For one so tempted, troubled, and betrayed;
And a free pardon the glad boy restored
To the kind presence of a gentle Lord;
Who from his office and his country drove
That traitor-friend, whom pains nor prayers could move;
Who raised the fears no mortal could endure;
And then with cruel av'rice sold the cure.—CRABBE.

THE prejudice of education, the pride of place, the ignorance which we might have overcome, or the glory of this world's dominion, will yield us no apology for error before the throne of God.—BISHOP HOPKINS.

EASY LESSONS IN CHESS.

XIV.

THE KING'S GAMBIT.

WHITE.

BLACK.

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|----------------------------------|---------------------------|
| 1. K. P. two squares. | 1. K. P. two squares. |
| 2. K. B. P. two squares. | 2. P. takes P. |
| 3. K. Kt. to K. B. third square. | 3. K. Kt. P. two squares. |
| 4. K. B. to Q. B. fourth square. | |

IN our last lesson we gave you a glimpse of this brilliant species of opening, and made a few explanatory remarks on the first three moves. You saw how fatal it was to Black's game to move out the K. B. P. on the fourth move. In the present game he will adopt sounder play. Your fourth move is among the best: you attack the weakest point of his game and prepare to castle. Black's fourth move is a mooted point among Chess authorities: he may advance the K. Kt. P. upon your Kt., or he may place his K. B. on the K. Kt. second square. The former move is preferred by Carrera, Salvio, Lionardo, Sarraut, and others; while the latter is advocated by Philidor, Cozio, Ponziani, Del Rio, and others. We will select a few games illustrative of both modes of play, advising the student not to attach himself to either: he will probably get a safer game by playing the Bishop to K. Kt. second, while more brilliant and intricate situations arise from pushing forward the K. Kt. P.

4. K. Kt. P. one square.

If at this point your K. Kt. is sacrificed the game is resolved into the Muzio Gambit, which will be illustrated hereafter.

5. K. Kt. to K. fifth square.

You now threaten his K. B. P., K. R., &c., but he suspends the attack by playing

5. Q. to K. R. fifth square check.

If you advance K. Kt. P. one square you lose the game speedily; therefore

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|-------------------------------|----------------------------------|
| 6. K. to K. B. square. | 6. K. Kt. to K. R. third square, |
| 7. Q. P. two squares. | 7. Q. P. one square. |
| 8. K. Kt. to Q. third square. | 8. Gambit P. one square. |

Not being able to defend the Gambit Pawn from the attack of your Q. B. and K. Kt., Black does well to advance it. You would play badly by taking it, therefore,

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|--------------------------|------------------------------------|
| 9. K. Kt. P. one square. | 9. Q. to K. R. sixth square check. |
|--------------------------|------------------------------------|

Instead of this move, Black ought to have played Q to K. second square; but the check with the Q. was tempting, especially as there seems a chance of following up the apparent advantage by playing Q. to K. Kt. seventh square. Black's ninth move, however, is a very bad one, and has been shown by Greco in several variations to be fatal.

If you play as your best move

10. King home,

Black loses the Q. by attacking your K. R.; for example,

10. Q. to K. Kt. seventh square.

You then play K. Kt. to K. B. second square, which protects the Rook, and hinders the advance of the Gambit Pawn; and you afterwards win his Q. by playing K. B. home. But if instead of falling into this trap, or allowing you to win the Q. by playing your Kt. to K. B. fourth square, Black play

10. Q. to K. R. fourth square,

the loss is not so immediate, or apparent to the young player, who is apt to estimate the state of the game by numerical superiority without due regard to position; but it will be seen that Black has by his useless check lost time, and hampered his game, while yours is peculiarly susceptible of improvement.

11. K. Kt. to K. B. fourth square. 11. Q. to Q. Kt. fourth square check.

It would perhaps have been better for Black to have played Q. to K. Kt. fourth square, since he has nothing

to fear from the discovered check upon his Q. She is now in a position to be hunted about by your pieces, which are gradually brought out, while his remain idle spectators of the conflict. The following moves are quite in the style of Greco.

12. Q. B. to Q. second square. 12. Q. to Q. Kt. third square.
13. K. Kt. to Q. fifth square.

If he capture your Q. Kt. P. you will win his Q. by playing Q. B. to its third square. If he play Q. to Q. B. third square, you will also win the Q. by playing K. B. to Q. Kt. fifth square, because if he take this B. you fork his K. and Q. with your Kt. He therefore plays

14. K. B. to Q. third square. 13. Q. takes Q. P.

In order to preserve his Rooks, the one from the attack of your Kt. and the other from your K. B., he plays

15. Q. B. to K. third square. 14. Q. to Q. B. fourth square.
16. Q. Kt. P. two squares. 15. Q. to Q. R. fourth square check.
17. K. B. to Q. Kt. fifth sq. check. 16. Q. to Q. R. fifth square.
18. K. Kt. takes Q. B. P. checking and winning Q. 17. Q. takes K. B.

The following game affords a brilliant specimen of successful defence of the King's Gambit. The ingenious manner in which the second player gets the attack into his own hands, and the bold and skilful sacrifices by which he maintains it are all worthy of attentive study. The defence to this game is by M. de la Bourdonnais, and may serve to illustrate the style of play of that great master.

BLACK.

1. K. P. two squares.
2. K. B. P. two squares.
3. K. Kt. to K. B. third square.
4. K. B. to Q. B. fourth square.
5. K. Kt. to K. fifth square.
6. K. to K. B. square.

WHITE.

1. K. P. two squares.
2. P. takes P.
3. K. Kt. P. two squares.
4. K. Kt. P. one square.
5. Q. to K. R. fifth sq. checking.

Thus far the moves are the same as in the last game. By advancing the Gambit Pawn at this stage of the game, and allowing the first player to make the most of the attack which he has upon your K. B. P., you resolve the game into the Cochrane gambit as it is called, although the more correct term would be the Cochrane defence to the gambit. Mr. Cochrane examined this move with considerable skill in his Treatise published in 1822, and hence Chess players have attached his name to this species of the gambit.

7. K. Kt. takes K. B. P.

6. Gambit Pawn advances.

This is not a safe move. The Kt. and B. may make a skirmish, and perhaps win a Rook, but in the meantime your Q. and Pawns are making dangerous advances. For Black's seventh move, Q. P. two squares has been recommended.

7. Q. Kt. to Q. B. third square.

To bring out a piece at the proper time to act as a *corps de reserve* is in the best style of chess play. The Q. Kt. posted at Q. B. third square is often of powerful assistance in gambit games.

8. Q. P. two squares. 8. K. B. to K. Kt. second square.
9. Q. B. P. one square. 9. K. Kt. to K. B. third square.
10. Kt. takes K. R. 10. Q. P. two squares.

You do not stay to retake this Kt., for you would lose time and the attack in doing so. The Kt. is now as completely out of the game as if he were off the board; you therefore play so as to get one of your knights to assist the attacking combination of Q. and Pawns.

11. K. P. takes Q. P.

Black is tempted to take your K. P. with his Q. P. in order to drive away the Q. Kt.: he would probably have done better by taking the P. with his Q. B.

threatening mate, which he prevents by

12. Q. to K. square. 11. K. Kt. to K. fifth square.
12. K. Kt. P. one square.

You thus protect the Kt.—prevent an exchange of Queens which would be fatal to your game, and narrow the chances of escape for the Black King.

13. K. B. to Q. third square.

This is perhaps his best move, but the precision and foresight with which De la Bourdonnais played would have ensured him the victory in a less favourable position.

14. K. takes P. 13. P. takes K. Kt. P. chg.
15. K. to K. Kt. sq. 14. Q. B. to K. R. sixth sq. chg.
15. Q. Kt. takes Q. P.

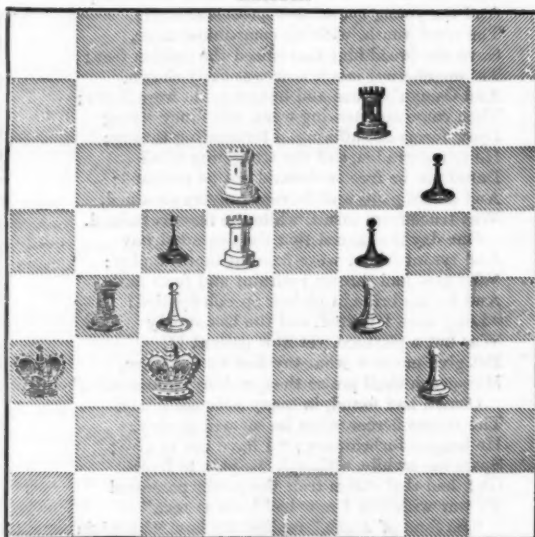
White now allows his adversary the move, which he has so long desired, but it is now of no use to him, for whatever he does White must win; for example,

16. Q. takes K. Kt. 16. Q. takes Q.
17. K. B. takes Q. 17. Q. Kt. gives checkmate.

But if at the 16th move he play Q. B. P. takes Q. Kt. the game may be prolonged a few moves but cannot be saved. Or if he play at the 16th move K. R. P. takes Kt. P. you give the mate with the Q. Kt. immediately.

PROBLEM XIII. White to move first, and to checkmate in three moves.

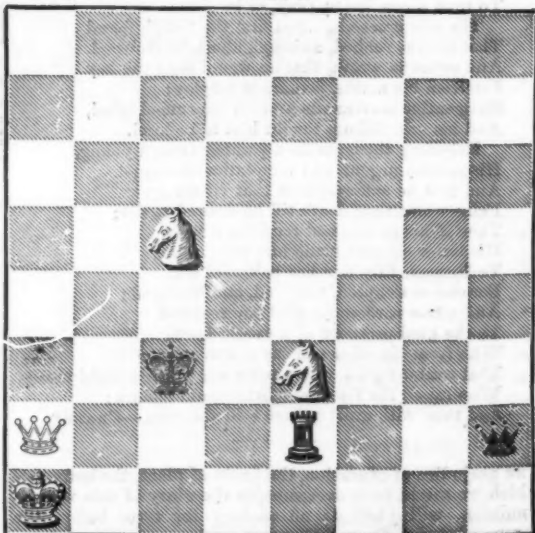
BLACK.



WHITE.

PROBLEM XIV. White to move, and mate on the third move.

BLACK.



WHITE.